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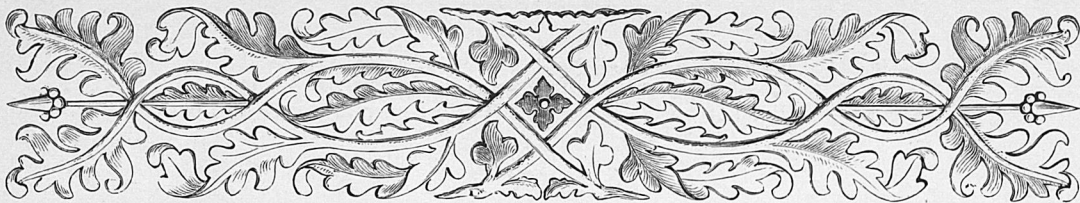
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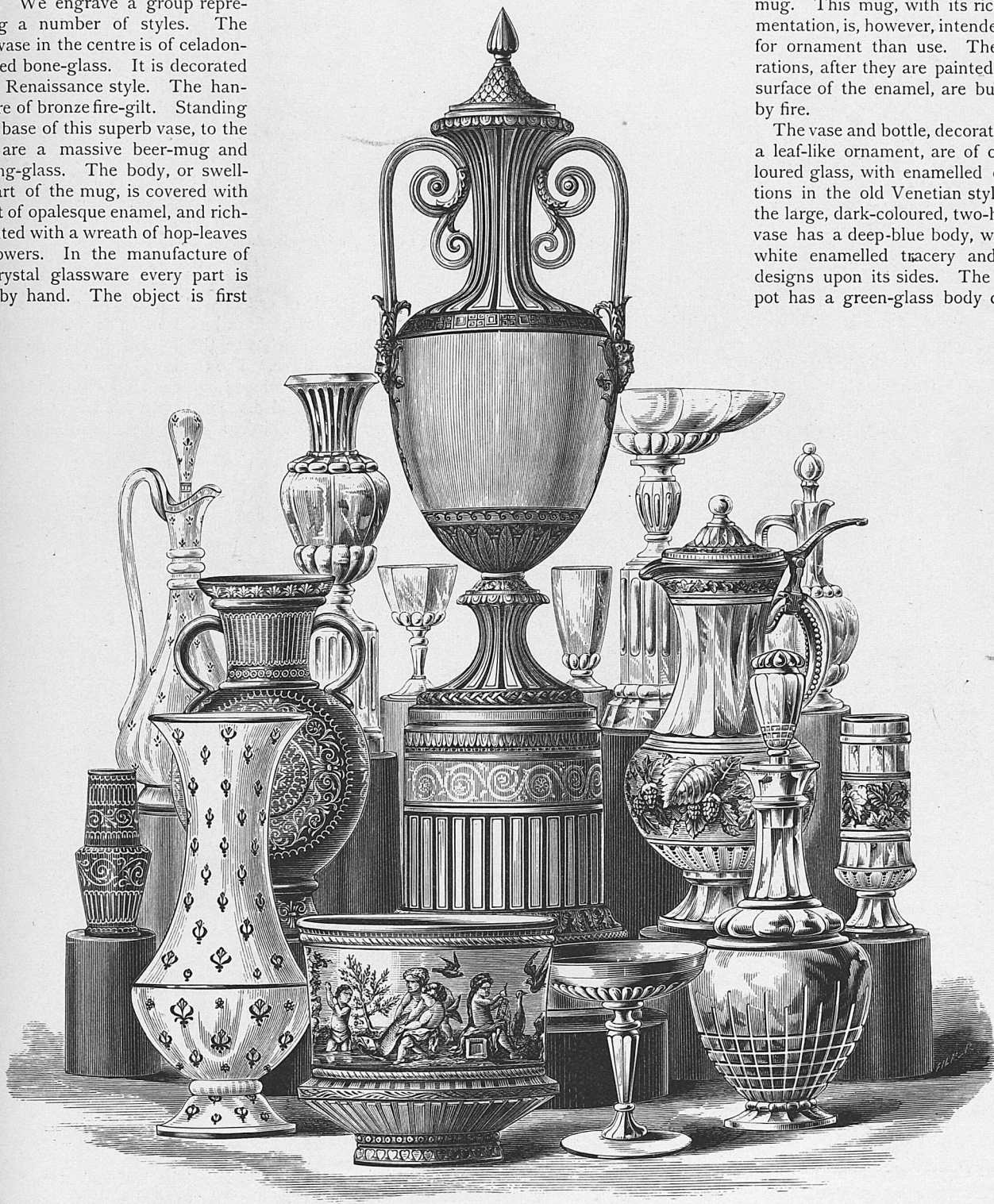
THE CENTENNIAL EXHIBITION.

IV.

IN the Austrian department the exhibition of Hungarian glassware is noteworthy for the gracefulness of the designs presented, and also their rich ornamentation. We engrave a group representing a number of styles. The great vase in the centre is of celadon-coloured bone-glass. It is decorated in the Renaissance style. The handles are of bronze fire-gilt. Standing at the base of this superb vase, to the right, are a massive beer-mug and drinking-glass. The body, or swelling part of the mug, is covered with a sheet of opalesque enamel, and richly painted with a wreath of hop-leaves and flowers. In the manufacture of this crystal glassware every part is done by hand. The object is first

formed in the rough, and is then covered with the enamel, after which the latter substance is cut away from the parts to be left transparent, like the neck of the beer-mug. This mug, with its rich ornamentation, is, however, intended more for ornament than use. The decorations, after they are painted on the surface of the enamel, are burned in by fire.

The vase and bottle, decorated with a leaf-like ornament, are of opal-coloured glass, with enamelled decorations in the old Venetian style; and the large, dark-coloured, two-handled vase has a deep-blue body, with fine white enamelled tracery and floral designs upon its sides. The flower-pot has a green-glass body covered



Hungarian Glassware.

with a sheet of enamel. The decorative design is painted in colours. The transparent bottles, vases, and centre-pieces, are of crystal glass, and wrought in new designs, but not novel in other

respects. The group was selected from the display of Messrs. J. and L. Lobmeyer, of Vienna.

The ornamental stoneware from the works of the Messrs. Dou-



Terra Cotta Ware, from Messrs. Doulton and Co., of England.

ton is probably attracting more attention in the Exhibition than any other class of modern Art-work. In this "Doulton-ware" the manufacturers have shown that beautiful forms may be given to common things as well as to the loftiest Art-conceptions. In the production of this ware the Messrs. Doulton have aimed to preserve novelty, and in our engravings it will be observed that, with the exception of the pairs of vases, no two objects are alike

in form or in the style of ornamentation, and on no consideration will an order to duplicate a form be taken. The principal object in the largest group is a clock-case, the body of which is finished in a rich blue and brown glaze. The top is of open-work, with medallions inlaid below it, and winged figures in relief at the sides. The face is intended to be gilded. The vase, with parrot-handles and ornamented with lizards, birds, and water-plants in relief, is one of



Terra Cotta Ware, from Messrs. Doulton and Co., of England.

the most elegant objects in the group. It was designed by George Tinworth, a graduate of the Lambeth School of Art.

The vase with the swelling neck, on the right, is decorated with

what is called the flowing style. The leaf and stem tracery is inlaid in the form of seed-pearls of white paste upon a dark ground. The vase on the extreme left, with a handle at the neck,

is also an elegant specimen of the art, and ornamented with glazing of yellow, blue, and white. In the production of these vases and other familiar objects, every part is done by the hand of skilled workmen, and many of them are etched in a style of rare artistic beauty.

Our engraving of an Axminster carpet is after a specimen contributed to the Exhibition by Messrs. James Templeton and Co., of Glasgow. The design is of singular and original beauty, but is not by any means the best carpet from the workshops of this famous firm in the Exhibition. The general style of the work is



Axminster Carpet, from James Templeton and Co., of Glasgow.

well shown in the engraving. The border is maroon-coloured, interwoven with a wreath of green leaves, and this is relieved by a band of grey, which separates it from a broad strip of pale-blue, overrun with garlands of bright-tinted flowers. The centre inclines to grey, but is so profusely ornamented with flowers that the effect is simply gorgeous. At either end and on the sides there

are medallions, with groups of musical instruments. In the centre of the carpet there is also a medallion, filled in with a brilliant mass of flowers. The size of this carpet is about fourteen by twenty-five feet.

Another carpet contributed to the Exhibition by this firm is in size fifteen by twenty-eight feet, and decidedly the most elegant



Exhibit in the French Court.

specimen in the English department. It has a light centre ornamented with festoons of leaves and flowers. The border is of a darker tone, and is in effect hung with wreaths, which are tied to an inner bar with gay-coloured ribands. At the ends there are large feathery ornaments, which add to the general effect. The

design is very graceful, and, like the one we engrave, is original with the firm.

In the French court there are many articles of taste and beauty. We engrave a selection which has all the characteristics of the French school of design—novelty, elegance, grace, and delicate



Hindoo Carved Furniture.

fancy. Bronze and gilt are used prominently in these articles, which are designed to set off a lady's boudoir, ornament an *étagère*, or give refinement to a drawing-room.

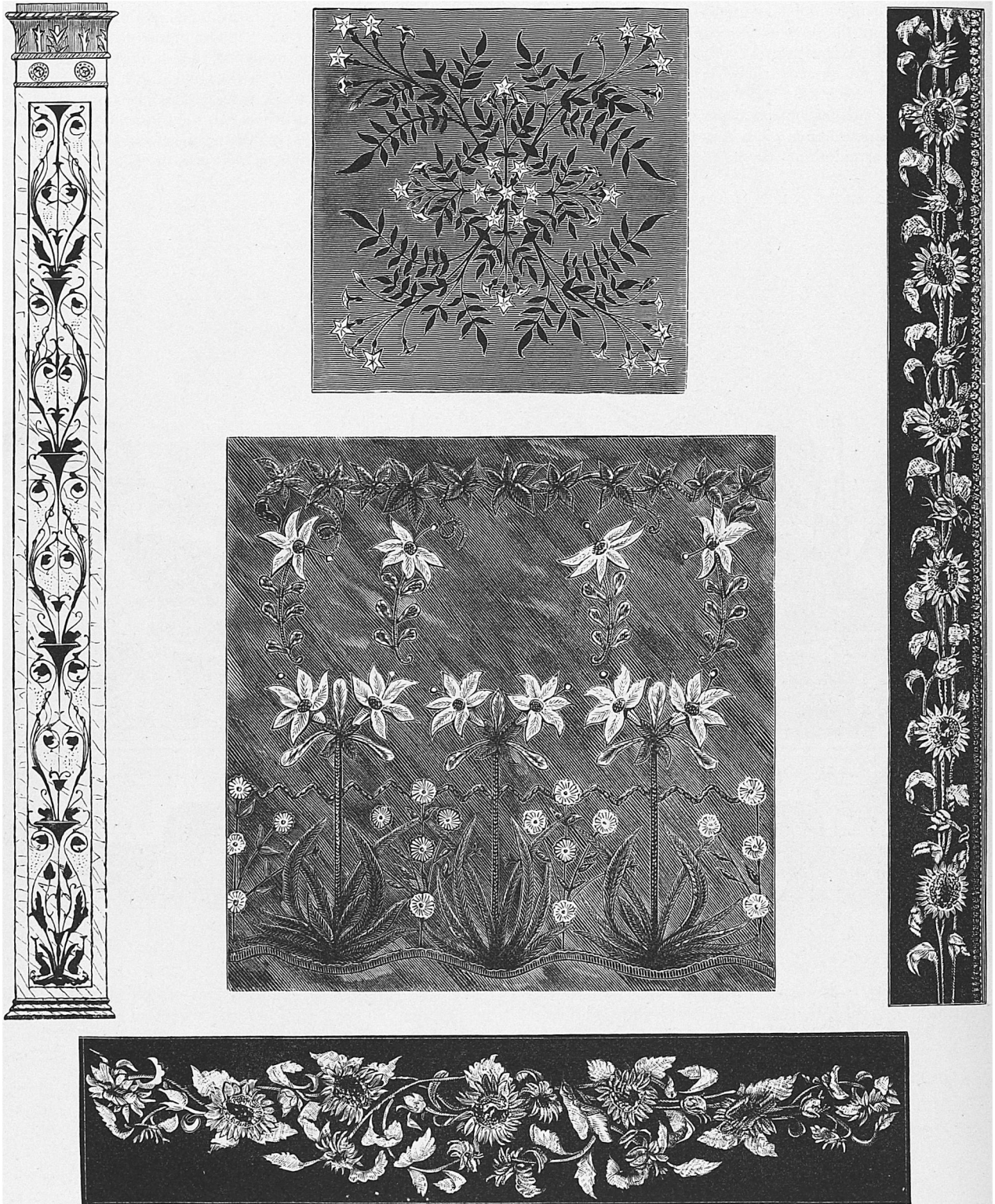
The contributions from India include a set of carved furniture manufactured by Messrs. Watson and Co., of Bombay. The

material used in the manufacture is called blackwood, and bears a close resemblance to the teakwood from China. The carvings also resemble in a measure the cunning handiwork of the artisans of the latter country. The largest object in the group is a cabinet with a plate-glass front. The woodwork is richly carved with figures and

flowers in high-relief, and is ornamented with a centre-piece wrought in open-work design. Another piece is a writing-desk. The front is supported by nondescript winged animals carved in high-relief, and the sides are open-work. A centre-table has the top bordered with a broad piece of carving, and is supported upon a base or standard of coiled cobras. The heads of the serpents have their

hoods dilated as if about to strike. There are also two circular fire-screens, supported upon standards with animals' heads at the base.

A half-circle dressing-table, with a carved top surmounted by a looking-glass, is supported by an eagle surrounded by its young, and the whole rests upon the head and shoulders of a crocodile.



English Designs in Embroidery.

A centre-table, to match, is supported upon scroll legs. Among the smaller objects is a pair of flower-stands resting upon the backs of turtles. There are also a number of ottomans and easy-chairs. The several objects in the group are all carved from the solid wood, and are rich and substantial in appearance, and, as an example of the Art-industry of India, are interesting.

The display of embroideries from the Royal School of Needlework at South Kensington is very large and interesting, although there is but little of it which would be available for use in an American home. The designs are mostly original, and have been skilfully executed. The various specimens exhibited are executed in several different materials, such as silk, cotton, and worst-

ed. The column-like pattern, No. 1, forms one piece of a set of decorations for the entire side of a room. It is embroidered in two colours on a foundation of what is usually called satin-jean. The work is very handsomely carried out, and is after a design drawn by Mr. Walter Crane, of South Kensington. The strips of embroidery on a dark ground, No. 2, form the centre-piece or top, and side-pieces of the hangings for a doorway, and are similar to a set made in the school for the decoration of an apartment in Windsor Castle. The ground is of maroon-coloured velvet, the leaf-work is of silk, and the flowers are wrought in worsted. The design was drawn by Mrs. Percy Wyndham. The two square designs are intended for screens. The flowers are embroidered with white silk, while the delicate leaf-work is of a pale grey-green shade. Many of the smaller objects, such as napkins and other articles, might be made available in an American home, but in any case the display is worthy of the attention of all persons who are

interested in fine needlework. This school of needlework is under the patronage of the Queen, and is very prosperous.

Our next design represents an ornamental centre-piece produced by the Middletown Plate Company, of Middletown, Connecticut. It is named 'The Barge of Venus,' and its novel beauty of form is well shown in the engraving. The shell-shaped barge is lined with gold, and the outside shows the tasteful satin finish. Cupid stands upon the lofty prow, driving the swans with golden ribbons, and the well-known American water-plant, the cat's-tail, springs from the water on either hand. The figures of the swans and the driver, Cupid, are neatly modelled, and it must be admitted are in the highest degree artistic in their effect. The execution of the feathery coats of the swans is very elaborate, and resembles the hand or hammered work when executed in solid silver. The plateau, or water-surface, is highly polished, and the border is ornamented with a gracefully-executed wreath of laurel.



Silver Piece, from the Middletown Silver-plate Company.

The base is oblong, and is covered with a looking-glass plate, and the four little figures at the corners are richly gilded and represent music. The sides are etched with designs after familiar

American plants. The combination of gilded work, burnishing and chasing, in the production of this piece, is very rich in effect, and harmonious as well.

THE NATIONAL PORTRAIT-GALLERY.

THIS London institution has just now acquired by purchase several important additions to its treasures. These are: 1. Mary Tudor, as "Ladi Mari," aged twenty-eight, anno 1544, a much-injured but quite genuine picture, and similar to an engraving by Hall, on panel, with gilding. 2. Mary Queen of Scots, at the time she was a prisoner at Sheffield, dated 1578. The brand of Charles I., "C. R.," surmounted by a royal crown, is on the back of the very strong oak panel. These two pictures have lain hid at Beaurepaire, a seat of the Brocas family in Hampshire. 3. Angelica Kauffmann, by herself, an oval half-length, the size of life, holding a book and port-crayon. 4. Anne Oldfield,

grandmother of the first Earl of Cadogan, who was brought in state to the Jerusalem Chamber, and refused a monument in Westminster Abbey, where she is buried beneath the memorial of Congreve. She was "Narcissa," the subject of Pope's satire:

"One would not, sure, be frightful when one's dead—
And, Betty, give this cheek a little red!"

"Betty" was Mrs. Saunders, an actress, Mrs. Oldfield's companion, who described the grave-clothes of her mistress in terms which are well known. 5. Rachel Lady Russell, widow of Lord Russell, the patriot, in mourning, seated in a pensive attitude: a good Kneller.